BURROWES'S

Piano-Forte Primer.

FOURTH EDITION,

WITH AN APPENDIX.

Price Four Shillings.

THE

Piano-Forte Primer;

CONTAINING THE

RUDIMENTS OF MUSIC:

CALCULATED EITHER FOR

PRIVATE TUITION,

OR

TEACHING IN CLASSES.

BY

J. F. BURROWES.

FOURTH EDITION,

WITH

AN APPENDIX.

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PREFACE.

The rapid sale of this little Work, and the flattering approbation which has been bestowed upon it by many of the most eminent Professors, have given great satisfaction to the Author. In presenting another Edition to the Musical World, he begs to repeat, that it is not intended to interfere with the mode of instruction which any Master has already adopted, but to be used either in private Tuition or teaching in Classes, in *addition* to the regular Lessons already in use.

The Author thinks it necessary to repeat, that he does not offer this Book as containing any thing *new;* yet he hopes it will be found useful in explaining the Rudiments, and thereby enabling the Master to devote more time to other important branches of Music.

The following remarks, although certainly superfluous to Professors in general, he hopes will not be thought intrusive.

The principal object of every Teacher should be, to make his Pupils thoroughly comprehend one question, before they proceed to another; for this purpose each one should be provided with a Music-slate, upon which, after explanation, the Teacher should write an Exercise drawn from the questions or the Appendix, leaving the blanks to be filled up by the Pupils.

Every Exercise should be repeated, and the form of it varied, until it be done without a mistake, and until the Pupil be able to give an Example upon the Instrument, or answer any question, whether proposed in the regular order or otherwise. This will be attended with a little trouble to the Master in the first instance only, as the Author recommends that the *Learners* of the *second* Chapter, should be *Teachers* of the *first;* and this should be done at a distant part of the room in which the Master is giving his Lessons at the Piano-Forte, that he may, by way of keeping up the attention of the Scholars, occasionally inspect their Examples; and it is recommended that an Examination of the whole School should take place at stated periods.

On the subject of Teaching in Classes, it may perhaps be necessary to say a few words. The Author has practised it for some years, whenever an opportunity has offered, and he is of opinion, that so far as relates to the *Rudiments* of Music, and of Thorough Base, (which this Book does not treat of), it is highly advantageous—not only on account of the emulation which it excites in the Scholars, but also on account of the time which it saves. Much more, however, is necessary, in playing the Piano-Forte, than mere accuracy. The Author therefore is strongly of opinion, that only one should be *taught to play* at a time; for, independently of reading the Notes, striking the proper Keys with the proper fingers, &c. &c. the greatest attention is requisite, both on the part of Master and Scholar, to the position of the hand, and manner of playing*. The Author, however, by no

* To those who are unacquainted with the Piano-Forte, a few words in explanation of what is meant by "manner of playing," may be necessary. In the first place, one Key must be held down until the next is struck, and no longer: a deviation from this rule, will either produce a want of clearness, or a want of connexion in every passage that is played: after

means wishes it to be understood, that he is averse to the Pupils playing occasionally together, what they have first learned separately: on the contrary, he thinks it highly desirable, particularly where they have contracted any hesitation in their manner. In this case, he has found great advantage in making one Scholar play the Treble and another the Base, or in making the second Scholar play an Octave above the Treble or below the Base, while the other is playing the Lesson with both hands; or, what is a still more common practice, by adding an Accompaniment himself.

To those who may not have already taught their Pupils in Classes, the Author ventures to suggest the following outline of a plan for forming

Classes for Music in Schools.

The School to be divided into Classes by

---

a habit of doing this is acquired, the exceptions must be attended to; which are, to raise the fingers from all Notes that are to be repeated, and from those which have particular marks set over them, as well as at the Rests. More, it is conceived, need not be said, to convince any one of the impossibility of teaching properly a number of Scholars together.

the Master; one whole Class to attend at a time, with one Pupil from the Class next above, as Teacher.

Each Pupil to be Teacher in turn.

The Pupils not to be admitted into an upper Class, until they have passed regularly through, and can give all the requisite Examples in the lower Classes.

Pupils of talent to be removed to the upper Classes, as soon as the Master finds them qualified, without waiting for those who are less rapid in their improvement.

The Exercises of each Class to be appointed by the Master. They may be selected either from the Primer, or by making the Pupils explain to the Teacher the Lesson about to be played; both the Time marked, and manner of counting it throughout, pointing out those Notes from which the fingers are to be raised, those Notes which are to be held down, the reasons for the fingering, &c. &c.

The Classes to be held only during the time the Master is giving his Lessons at the Piano-Forte.

The younger Pupils to be attended at

their daily practice by one of the elder ones, who is to be appointed by the Master.

After being made thoroughly acquainted with the contents of this Book, the Pupils may proceed to the study of Harmony, and the practice of playing from Figured Bases.

CONTENTS.

THE

PIANO-FORTE PRIMER.

CHAP. I.

OF THE KEYS, STAFF, &c.

HOW are the Keys of the Piano-Forte named?

From the first seven letters of the alphabet: the Eighth, or Octave, is a repetition of the first. Example, A, B, C, D, E, F, G, A, B, C, &c.

How are the Letters applied to the Keys?

First, by observing that the Black Keys are divided into groups of two and three. D, is between the *two* Black Keys; G, is on the left, and A, on the right, between the *three* Black ones.

Describe the situation of the others.

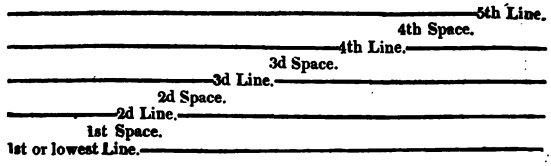
C, is on the left; and E, on the right hand side of D:

F, is on the left of G; and B, on the right of A.

What is a Staff?

A Staff consists of five Lines and four Spaces, upon which the Notes are placed, and named regularly by degrees.

Name the Degrees of the Staff, upwards and downwards.



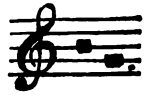
Suppose a Note upon the first Line is called E, what will be the name of a Note in the first Space?

If the first Line is E, the first Space will be F; the second Line G, the second Space A, &c. &c.

By what means is a particular letter applied to a Note, upon any degree of the Staff?

By a Clef, or Key to the Notes, which is placed at the beginning of the Staff.

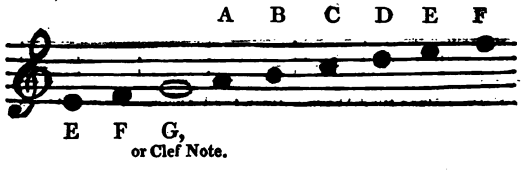
What Clefs are in present use for the Piano-Forte?

The G, or Treble Clef,  generally used for the right hand, or upper part; and the F, or Base Clef,  generally used for the left hand, or lower part.

Upon what Line is the Treble Clef placed?

The G, or Treble Clef, is placed upon the second Line; consequently, the Note upon that Line is called G, or the Clef Note.

Name the Treble Notes, upwards and downwards from the Clef Note.

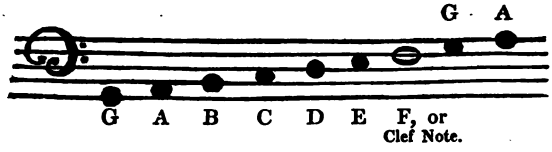


Give an Exercise upon the foregoing Treble Notes.

Upon what Line is the Base Clef placed?

The F, or Base Clef, is placed upon the fourth Line; consequently, the Note upon the fourth Line is called F, or the Base Clef Note.

Name the Base Notes, upwards and downwards from the Clef Note.

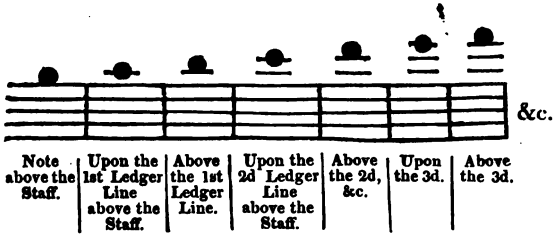


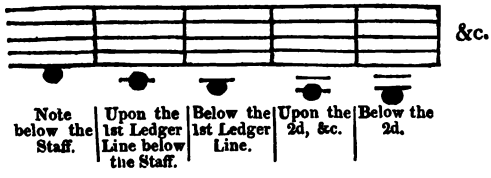
Give an Exercise upon the foregoing Base Notes.

How are higher or lower Notes written?

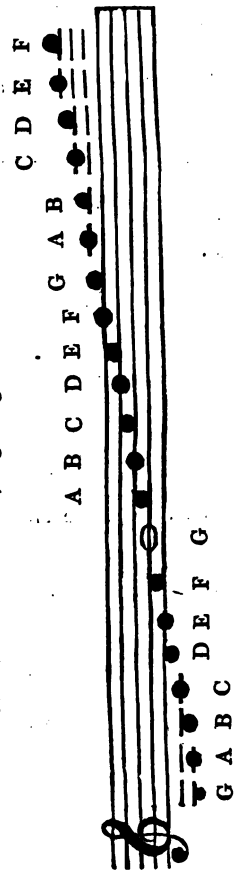
Upon, above, or below Ledger Lines, which are drawn above and below the Staff.

Name the Degrees above and below the Staff.

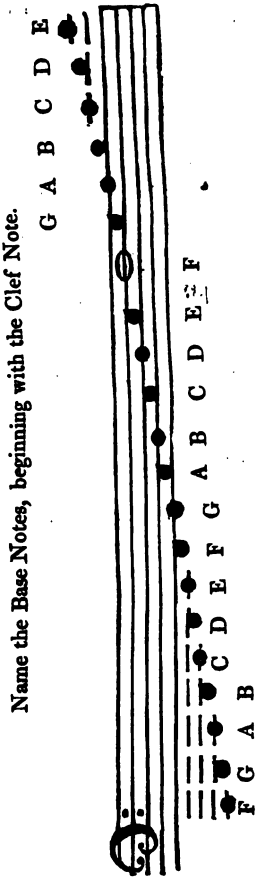




Name the Treble Notes, beginning with the Clef Note.



Name the Base Notes, beginning with the Clef Note.



Give Exercises upon the foregoing Treble and Base Notes.

How is the situation of the Clef Notes determined on the Piano-Forte?

First, by finding that C, which is nearest the middle of the Instrument, called middle C: the G, or Treble Clef Note, is the first G above, or on the right-hand side of it.

The F, or Base Clef Note, is the first F below, or on the left hand side of middle C.

How are the situations of the other Notes determined?

By going to the right, for those above; and to the left, for those below the Clef Notes.

Give an Exercise for naming and striking some Treble and Base Notes.

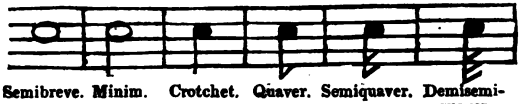
CHAP. II.

OF THE LENGTH OF NOTES, RESTS, &c.

How many different sorts of Notes are in general use?

Six,

Describe and shew their different forms.



Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.

What proportion do they bear to each other?

Each Note is only half the length of the one preceding; for example, a Minim is only half as long as a Semibreve, consequently one Semibreve is as long as two Minims.

Suppose you wish to know how many Semiquavers are equal to a Semibreve or Minim, in what manner will you reckon them?

By beginning from any one, and proceeding in rotation, always doubling the number; for

example, One Crotchet is as long as Two Quavers, Four Semiquavers, or Eight Demisemiquavers.

Repeat the general Table of the value of Notes.

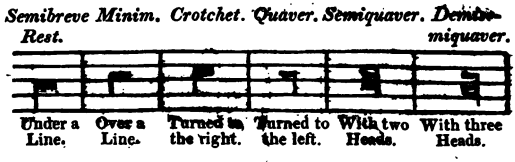
Semibreve.	Minims.	Crotchets.	Quavers.	Semiquavers.	Demisemiquavers.
= 2	= 4	= 8	= 16	= 32	
	= 2	= 4	= 8	= 16	
		= 2	= 4	= 8	
			= 2	= 4	
				= 2	

Name the half, the fourth, the eighth, the sixteenth of a Semibreve; of a Minim, Crotchet, Quaver, &c.

What are Rests?

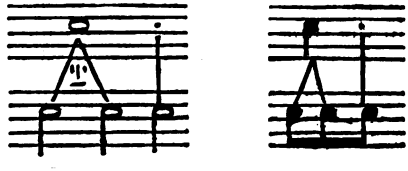
Marks for Silence, corresponding with the different Notes.

Describe and shew them.



What is the use of a Dot, after any Note or Rest?

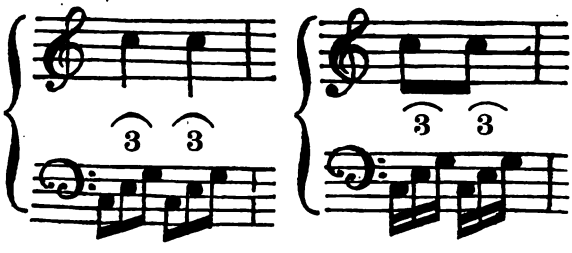
A Dot is equal to half the preceding Note; consequently, a Semibreve with a Dot, is equal to three Minims, or six Crotchets, &c. A Dotted Crotchet is as long as three Quavers, &c.



What is a Triplet?

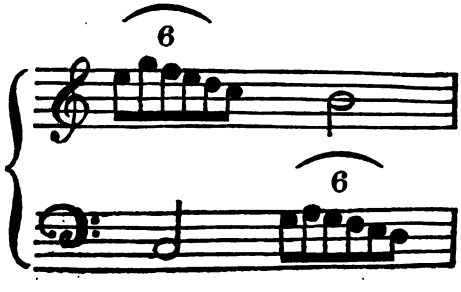
When *three* Quavers, instead of *two*, are played to a Crotchet, they are called a Triplet; or three Semiquavers, instead of two, to a Quaver; and in the same proportion to all the other

Notes. Triplets are generally, but not always, marked with a figure of 3.



A figure of 6, is sometimes placed over six Quavers or Semiquavers, &c. What does it signify?

It signifies that the six Quavers are to be played in the time of four, or in the time of one Minim.



CHAP. III.

OF TIME.

WHAT are Bars?

Short Lines drawn across the Staff, to divide the Music into equal portions; but the Music between two of these, is also called a Bar, or Measure.

How many sorts of Time are there?

Two; Common Time, and Triple Time.

What is meant by Common Time?

An *even* number of parts in a Bar, as Two, Four, Six, or Twelve.

What is meant by Triple Time?

An *odd* number of parts, as Three or Nine.

How is the Time marked?

At the beginning of every piece of Music; sometimes it is marked by a C which signifies Common Time, and the Bar then contains the value of a Semibreve, but generally expressed four Crotchets in a Bar: the Time is also occasionally marked by two Figures, which have a reference to the Semibreve.

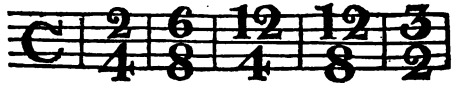
How do the Figures refer to the Semibreve?

The lowest Figure shews into how many parts the Semibreve is divided, and the upper Figure shews how many of those parts are to be in a Bar.

Name the divisions of a Semibreve.

A Semibreve divided into two parts, will become Minims; divided into four parts, it will become Crotchets; divided into eight parts, it will become Quavers: consequently, the figure of 2, represents Minims; the figure of 4, represents Crotchets; and the figure of 8, represents Quavers.

Explain the following Marks of Time, pointing out which are Common, and which are Triple Time.



How many sorts of Common and Triple Time are there?

Two of each, viz. Simple and Compound.

How are they distinguished?

The easiest way is to remember, that if the Number of Notes expressed by the figures is *less* than 6, it is Simple; but if it is 6, or more than 6, it is Compound.

Explain again all the Marks of Time, pointing out which are Simple and which are Compound.

Is it necessary to count the Time exactly as expressed by the Figures?

No: two Crotchets may be counted as four Quavers; three Crotchets as six Quavers, &c.

How is the Time to be counted, if the piece contains Triplets?

It must be counted by the value of the Triplet: for example, if there are three Quavers to a Crotchet, the Time must be counted by Crotchets; if there are three Semiquavers to a Quaver, it must be counted by Quavers.

CHAP. IV.

OF THE POSITION OF THE HAND, AND MANNER OF PLAYING, &c.

In what position should the hand and arm be held?

The hand and arm should be even, neither raising nor depressing the wrist; the fingers should be bent at the middle joint, so as to bring the points of them even with the end of the thumb.

How many Keys should be covered by the hand in its natural position?

Five; one finger over the centre of each Key. In pressing down a Key with one finger, care must be taken not to move the others.

How many Keys are to be held down at a time?

Generally speaking, one; and that must be kept down until the next Key is struck, but not longer. When two or more Keys are struck at one time, they are considered but as one, and they must be held down until the next Keys are struck.

In what cases should the fingers be raised?

When any Key is struck more than once, it should be raised every time but the last; and

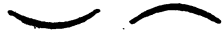
the fingers must of course be raised whenever a Rest appears.

What is the meaning of playing *Legato*?

It signifies playing smoothly, always keeping one Key down until the next be struck.

What is playing *Staccato*?

Separating the Notes from each other, or raising the finger from one Key before the other is down.

What is a Slur? 

It is a curved line, drawn over, or under, two or more Notes, to signify that they are to be played Legato.

What is a Tie, or Bind? 

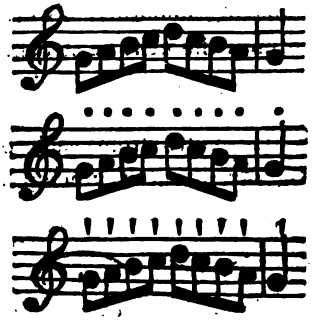
It is of the same form as a Slur, but placed to two Notes alike: it binds the second to the first, so that only the first is to be struck; but the finger must be held down the full time of both.

How are Notes marked which are to be played Staccato?

With round dots or pointed specks, above or below them: those with dots, are to be played

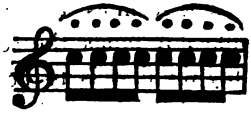
moderately staccato: those with specks, very much so.

Play the following passage, in the three different ways it is marked.



How are Notes to be played which are marked with Dots and Slurs also?

On a repetition of the same Note, they should be played as closely as possible.



When Notes, thus marked, are played in succession, the fingers should be gently put down, and gently raised.

CHAP. V.

OF SHARPS, FLATS, &c.

WHAT is an Interval?

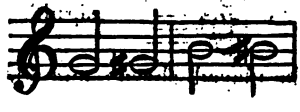
An Interval is the difference or distance between two sounds.

What is the smallest Interval?

A Semitone, or half a Tone, which on the Piano Forte, will be found between any Key and the *next*, whether it be a White Key or a Black one.

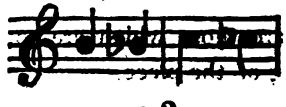
What is a Sharp? ♯

A Sharp placed before any Note, raises it one Semitone, or to the next Key on the right hand.



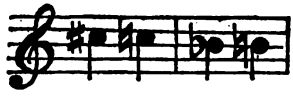
What is a Flat? ♭

A Flat placed before any Note, lowers it one Semitone, or to the next Key on the left hand.



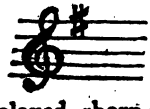
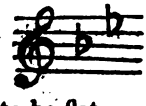
What is a Natural? ♮

A Natural brings a Note that has been raised by a Sharp, or lowered by a Flat, to its former place again:



consequently, a Natural sometimes raises, and sometimes lowers a Note.

Why are Sharps or Flats placed at the beginning of a piece of Music?

Any Sharps or Flats placed at the beginning, affect all Notes of the corresponding names, throughout the piece. For example, a Sharp on the fifth Line,  signifies that all the F's are to be played sharp; and Flats upon the third Line and fourth Space,  signify that all the B's and E's are to be flat.

What are Accidental Sharps, Flats, or Naturals?

Accidentals are those which are not marked at the beginning of the piece.

How long does the influence of an Accidental last?

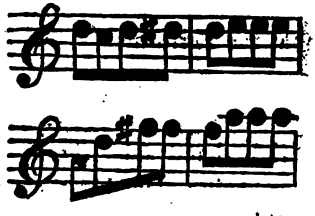
An Accidental affects all Notes of the same name in the Bar. For example,

signifies that all the C's are to be sharp, though only the first is marked.

The Flat in this Example, although placed to B on the third Line, affects the B above the first Ledger Line.

Do Accidentals ever affect Notes in the following Bar?

Yes: if the last Note of one Bar, which has been made sharp, begins the next, it is to continue sharp.



The same is to be observed of Flats and Naturals.

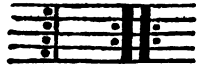
CHAP. VI.

OF COMMON CHARACTERS USED IN MUSIC.

WHAT is the use of Double Bars? 

Double Bars are placed in the middle, or at the end of a piece of Music, to shew that a part, or the whole, is finished.

What is the use of Dots at a Bar, or at a Double Bar?



They signify, that that part of the Music which is on the same side as the Dots, is to be repeated. For example,  these Dots being on the left-hand side of the Double Bar, signify that the Performer is to repeat the former piece; but these Dots  being on the right-hand side, signify that the Performer, after having played to the next Dots, is to return to this place.

What is the use of a Sign? 

The second time it occurs in a piece of Music, it is generally accompanied with the words "*Dal Segno,*" which signify "*From the Sign;*" consequently, the Performer is to return to the first mark.

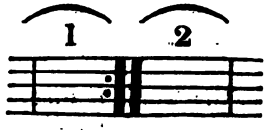
What is the meaning of *Da Capo?*—generally abbreviated *D. C.*

From the beginning.

What is the meaning of *Da Capo al Segno?*

From the beginning at the Sign.

Why are the Figures 1 and 2, sometimes placed at the Double Bar, in the middle of a Movement?

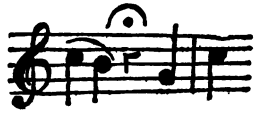


The Dots at the Double Bar shew that the piece is to be repeated; and the Figures denote that the Performer, in playing it through the second time, is to omit the Bar marked 1, and play that which is marked 2, instead.

What is the use of a Pause? 

A Pause placed over a Note, signifies that the finger is to be held down, and the Performer is to pause as long as he thinks proper.

A Pause over a Rest has the same meaning, excepting that the fingers are to be raised.



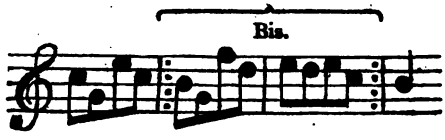
Why is a Pause sometimes placed over a Double Bar?

A Pause, (or the words *Il Fine*), placed at a Double Bar, shews that the piece is to end at that place, after the *Da Capo*.

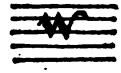
What is the meaning of the word *Bis*?

It is generally accompanied with Dots at the Bars, and placed under a Slur: it signifies, that

the passage over which it is placed, is to be played twice over.



What is the use of a *Direct?*



It is placed at the end of a Staff, or at the bottom of a page, to indicate the name of the following Note.

What is the meaning of *Volti Subito?* generally marked *V. S.*

Volti, means turn over; *Subito*, quickly.

What is the meaning of Ottava Alta? generally marked 8va. - - - - - - - -

It signifies, that the Music over which it is placed, is to be played an Octave higher, as far as the marks of continuation extend.

What is the meaning of Loco?

It signifies, that the Music is to be played as it is written; that is to say, no longer an Octave higher.

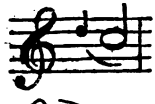
Previously to commencing the next Chapter, the Pupil should be exercised in naming the Keys of the Piano-Forte, without looking at the Instrument, remarking, of course, that the Black Keys are occasionally called Sharps, and occasionally Flats. (See Appendix, Exercise I.)—The White Keys also, commonly called E, F, and B, C, frequently change their names, and are used as Flats or Sharps to their neighbouring Keys. The others too, are occasionally called Double Sharps and Double Flats, which are explained at the beginning of Chap. XI. (See also Appendix, Exercise II.)

CHAP. VII.

OF GRACES, AND COMMON MARKS OF EXPRESSION.

WHAT is an Appoggiatura?

It is a small Note prefixed to a large one, from which it generally takes half its Time. For example, an Appoggiatura before a Minim,

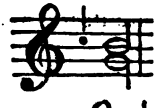


must be played as two Crotchets,

consequently it does not lengthen the Bar.

When an Appoggiatura is placed before a double Note, is it to be played by itself, (as it appears), or with the lower Note?

The Appoggiatura is to be played instead of part of the upper Note; consequently, the lower Note must be played with it. For example,



must be played as if written thus,

Are all Appoggiaturas to be made half the time of the Note they precede?

No: they, as well as the other Graces used in Music, depend greatly on the taste and judgment of the Performer; consequently, they can be best explained as they occur.

How is a Turn ∾ to be made?

A Turn is to be made with the Note above, and the Note below that which is written, beginning with the highest: consequently, a Turn upon C, will be made with D, C, B, C.

Should the lowest Note of a Turn be a Tone, or a Semitone below the Note written?

In most cases it should be a Semitone.

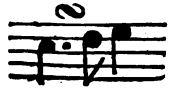
Supposing a Turn be made upon A; is it immaterial whether it be called B, A, G♯, A, or B, A, A♭, A?

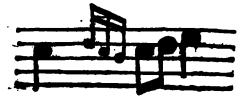
No; three different letters must be made use of in a Turn; therefore the lowest must be called G♯, and not A♭.

Name, write, or play a Turn upon A, upon B, C, D, E, F, G, &c. (See Appendix, Exercise III.)

How is a Turn made upon a Dotted Note?

By first striking the Note itself, and making the Turn afterwards.





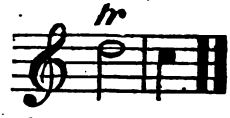
What is an Inverted Turn?

An Inverted Turn consists of the *same* Notes as a Turn; but beginning with the lowest, instead of the highest Note.

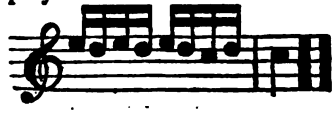
Make an Inverted Turn upon A, B, C, D, E, F, G, &c.

How is a Shake to be made?

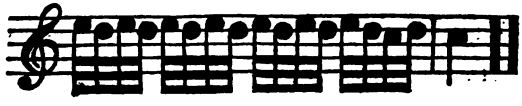
A Shake is made with the Note above, and the Note which is written; beginning with the highest, and concluding with a Turn. For example,



Must be played



Or thus,



The rapidity of the Shake depending on the ability of the Performer.

Make a Shake upon A, B, C, D, E, F, G, &c.

What is the meaning of Piano?

Soft; generally abbreviated Pia, or P.

What is Pianissimo?

Very soft; generally abbreviated PPmo. or PP.

What is the meaning of Forte?

Loud; generally abbreviated for. or f.

What is Fortissimo?

Very loud; generally marked ffmo. or ff.

What is the meaning of Mezzo Forte, and Mezzo Piano?

Mezzo Forte signifies moderately loud, and Mezzo Piano moderately soft: they are generally marked mf. and mp.

What is the meaning of Dolce, or Dol.?

Softly, or sweetly.

What is the meaning of Tenuto, or Ten°?

It signifies, that the fingers are to be particularly held down during the passage to which it is applied.

What is Forzando, or Sforzato?

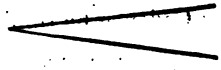
They each signify that one Note is to be played strong: they are abbreviated fz. and sf.

What is Rinforzando?

It signifies that several Notes are to be played strong: it is generally marked rinf. or rf.

What is the meaning of Crescendo, or Cres°?

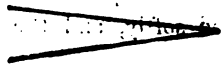
Begin softly, and gradually increase the sound. The following mark



is also occasionally used, to signify that the Performer is to play Piano where it is small, and Forte where it is large. If a small mark of this sort  is applied to one Note, it has the same effect as fz.

What is the meaning of Diminuendo, or Decrescendo?

Begin loud, and gradually diminish the sound. They are generally marked dim° decres° or



What is the meaning of Calando, or Calo?

Gradually softer and slower.

What is the meaning of Perdendosi?

It has the same meaning as Calando.

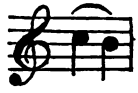
What is the meaning of a Tempo, or Tempo Primo?

After having slackened the Time at Calando, it signifies that the original Time is to be resumed.

What is the meaning of ad libitum, or ad lib.?

It signifies "at pleasure;" that is to say, the Performer may play the passage as it is written, or introduce any Cadence he thinks proper.

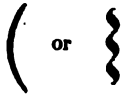
When two Notes are marked with a Slur, thus,



in what manner are they to be played?

And if marked thus,  that is to say, the first is to be pressed and held down, the second played softly, and the finger raised immediately.

What is meant by a curved or waved Line placed before a Chord?

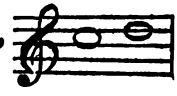
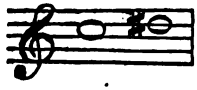
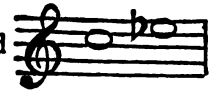


It signifies that the Notes are not to be played quite together, but successively from the lowest upwards. Chords played in this manner are called spread.

CHAP. VIII.

OF INTERVALS.

WHAT is an Interval?

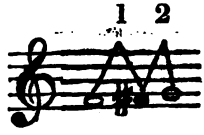
An Interval is the difference or distance between two sounds. It must be remembered, that all Intervals are called according to the degrees of the Staff, or according to the number of letters they are distant from each other. For instance,  is a *Second;*  a Sharp *Second:* but if the same Keys are struck, and called  the Interval is then called a *Third.*

Are Intervals to be reckoned upwards or downwards?

Always upwards from the Note named, unless the contrary be expressed.

What is a Tone?

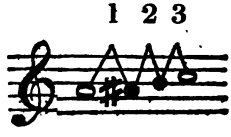
In consists of two Semitones. The Interval between F and F♯, is one Semitone; and between F♯ and G, is another. For example,



consequently, the Interval between F and G is a whole Tone*.

What is a Minor, or lesser Third?

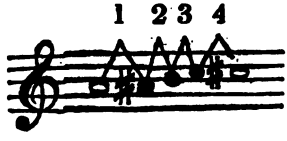
A Minor Third (sometimes improperly called a Flat Third) is three Semitones from the Note named. For example, the Minor Third of A, must be reckoned thus: from A to A♯ *one* Semitone, to B *two*, to C *three*.



* The Pupil should be required to *prove* all Intervals, by inserting (or counting) the Semitones in this manner.

How many Semitones is a Major, or Greater Third from the Note named?

Four: (this Interval is sometimes improperly called a Sharp Third),



As the Semitone above C, may be called either C♯ or D♭, is it immaterial, in reckoning the Major Third of A, whether you say C♯ or D♭?

No; the Major *Third* of A, must be called C♯. For example, A, B, C, is a *Third*, and A, B, C, D, is a Fourth.

Name, write, or play Minor and Major Thirds to A, B, C, D, E, F, G; to A♯, B♯, C♯, D♯, E♯, F♯, G♯; to A♭, B♭, C♭, D♭, E♭, F♭, G♭. (See Appendix, part of Exercise IV.)

Name, write, or play Minor and Major Thirds to A♯, B♭, C, D♯, E♭, F, G♯; A♭, B, C♯, D♭, E, F♯, G♭; A, B♯, C♭, D, E♯, F♭, G. (See Appendix, part of Exercise IV.)

How many Semitones is a perfect Fifth from the Note named?

Seven:

but the easiest way is to remember, that every Note, excepting one, has a Fifth either Sharp, Flat, or Natural, like itself. For example, the Fifth of C is G, the Fifth of C♯ is G♯, the Fifth of C♭ is G♭.

What Note has a Fifth unlike itself?

B; the Fifth of which must be raised a Semitone to make it perfect. For example, the Fifth of B is F♯, the Fifth of B♯ is F×, the Fifth of B♭ is F.

Name or write Fifths to all the Notes, beginning with F, and proceeding always a Fifth higher.

F, C, G, D, A, E, B, F♯, C♯, G♯, D♯, A♯, E♯, B♯, F×, C×, &c.

Name Fifths to Flats now, commencing with F♭.

F♭, C♭, G♭, D♭, A♭, E♭, B♭, F♮, &c.

By way of Exercise, now name the Fifths below, and observe that, in reckoning downwards, every Note has a Fifth like itself, excepting F, the Fifth below which, must be lowered a Semitone. For example, the Fifth below F is B♭, the Fifth below F♭, is B♭♭, the Fifth below F♯ is B.

B, E, A, D, G, C, F, B♭, E♭, A♭, D♭, G♭, C♭, F♭, B♭♭, &c.

Name the Fifths below to the Sharps, commencing with B♯.

B♯, E♯, A♯, D♯, G♯, C♯, F♯, B♮, &c.

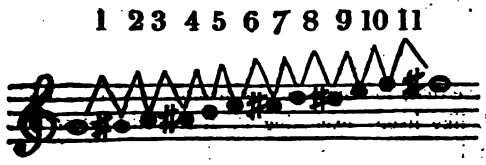
Name again the two Letters which have Fifths, not Sharp, Flat, or Natural, like themselves.

B, in reckoning Fifths upwards; and F, in reckoning Fifths downwards.

What is the *Leading Note?*

The leading Note is the Sharp *Seventh* of the Scale: it is eleven Semitones from the Note

named; but the easiest way is to reckon it one Semitone below the Octave.



As you say *Sharp Seventh*, is the Leading *Note* always a Sharp?

No. For example, the Leading Note of F, is E♮; the Leading Note of A, is G♯; and the Leading Note of C♭, is B♭*.

As the Leading Note is one Semitone below the Octave, is it immaterial whether the Leading Note of A, be called G♯ or A♭?

No: for although A♭ is a Semitone below the Octave, it is the *eighth* letter or Degree, and the Leading Note must be the *seventh*.

---

* In naming Intervals in general, it is sufficient to name the letter, if a Natural be intended. Thus it is sufficient to say that the Minor Third of A is C, and not say C♮; but in naming or writing Leading Notes, it should be always expressed: thus the Leading Note of B♭ is A♮, the Leading Note of E♭ is D♮, &c. This is recommended, that the Pupil may hereafter more readily find the Leading Notes of the Minor Keys, which are always marked with an Accidental Sharp, Flat, or Natural.

Name or write the Leading Note of A; of B, C, D, E, F, G; of A♯, B♯, C♯, D♯, E♯, F♯, G♯; of A♭, B♭, C♭, D♭, E♭, F♭, G♭. (See Appendix, part of Exercise IV.)

Name or write Minor Thirds, Major Thirds, Fifths, and Leading Notes, to A, B, C, D, E, F, G; A♯, B♯, C♯, D♯, E♯, F♯, G♯; A♭, B♭, C♭, D♭, E♭, F♭. (See Appendix, Exercise IV.)

Name or write Minor Thirds, Major Thirds, Fifths, and Leading Notes, to A♭, B♯, C, D♭, E♯, F, G♭; A♯, B, C♭, D♯, E, F♭, G♯; A, B♭, C♯, D, E♭, F♯, G.

CHAP. IX.

OF THE SIGNATURE.

How do you determine what is the *Tonic*, or *Key Note* of a piece of Music?

Principally by the Signature, or number of Sharps or Flats at the beginning.

What method have you of discovering the Tonic?

Every Tonic, or Key Note, is a fifth higher for every additional Sharp, and a fifth lower for every additional Flat, commencing always with C, which Key has neither Flat nor Sharp.

Name the order of Keys with Sharps.

C has no Sharp, G has one, D has two, A has three, E has four, B has five, F♯ has six, and C♯ has seven.

Name the order of Keys with Flats.

C has no Flat, F has one, B♭ has two, E♭ has three, A♭ has four, D♭ has five, G♭ has six, and C♭ has seven.

How many Keys have the same Signature?

There are *two* of each. For example, every Tonic, or Key Note, has its Relative Minor*.

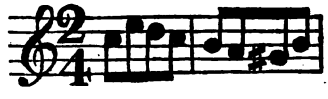
How is the Relative Minor of any Key to be found?

The Relative Minor of every Key is a Minor Third below. For example, the Relative Minor of C, is A Minor; the Relative Minor of B♭, is G Minor.

Name the Relative Minor of C, of G, D, A, E, B, F♯, C♯; of C, F, B♭, E♭, A♭, D♭, G♭, and C♭. (See Appendix, part of Exercise V.)

In what manner do you decide whether a piece is in the Key which is indicated by the Signature, or in its Relative Minor?

By looking for the Leading Note of the Minor Key alluded to; as the Leading Note of every Minor Key is marked with an Accidental Sharp or Natural. For example,



Judging from the Signature, this may be either

* The difference between Major and Minor Keys will be more fully explained hereafter; the present is only given as the *readiest* way of enabling a Pupil to ascertain what Key any piece of Music is in.

in C, or A Minor; but as the first G is sharp, (which is the Leading Note of A), the piece is in the Key of A Minor.

This piece, having one Sharp at the Signature, may be either in G, or E Minor; but as the first D is not Sharp, it cannot be in E Minor; consequently, it is in the Key of G.

Is this an invariable Rule for ascertaining what Key a piece of Music is in?

No: exceptions to it (though very seldom) may be met with; but these can only be understood by those who study Harmony.

Name or write the order of Keys with Sharps and Flats; also the Relative Minor, and the Leading Note of the Relative Minor, to each Key. (See Appendix, Exercise V.)

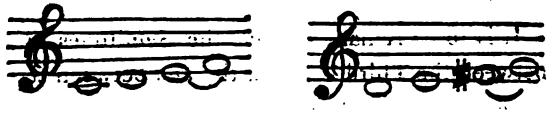
As the Relative Minor of any Key is a Minor Third below, of course, the Relative Major of any Minor Key is a Minor Third above; name, therefore, the Relative Major of A Minor, &c. &c. (See Appendix, Exercise V.)

CHAP. X.

OF THE FORMATION OF THE SCALE.

WHAT is a Tetrachord?

A Tetrachord is composed of four Sounds, placed at the Intervals of two Tones and one Semitone; that is to say, the Interval between the first and second Sound must be a Tone; between the second and third, a Tone; and between the third and fourth, a Semitone.



Make Tetrachords, commencing with F; A ♯; B ♭; F ♭. Mark the Semitone with a Slur. (See Appendix, Exercise VI.)

Make descending Tetrachords, commencing with A, B ♭; F ♭; B ♭; and observe, that the Interval of the Semitone must still be between the two highest Sounds of the Tetrachord. (See Appendix, Exercise VII.)

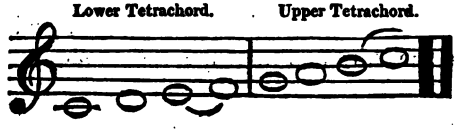
What is the Diatonic Scale?

The Diatonic Scale must consist of the seven Letters or Degrees, and the Octave to the first, in regular succession, proceeding by Tones and Semitones.

How do you form the Diatonic Scale?

By making two Tetrachords, leaving the Interval of one Tone between them, called the Tone of Disjunction.

Form the Scale of C. Mark the Semitones with a Slur, and separate the Tetrachords, at the Tone of Disjunction, by a Bar.



It is to be remarked, that the Semitones are between the Third and Fourth, and between the Seventh and Eighth of the Scale. In all Major Keys, the ascending and descending Scales are composed of the same Notes.

Name every Interval of the foregoing Scale.

C, is the Tonic, or Key Note; D, the second; E, the third; F, the fourth, &c. &c.*

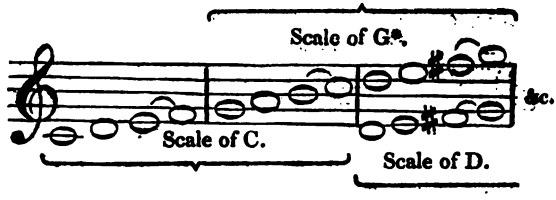
* The Pupil should be required to name the Intervals of every Scale that is formed.

Make the Scale of E ♯; the Scale of G ♭. (See Appendix, Exercise VIII.)

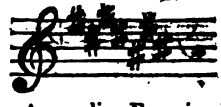
Make the descending Scale of A ♭; F ♯. (See Appendix, Exercise IX.)

In what manner are Scales to be formed, so as to shew their connexion with each other, and to shew the order of the seven Sharps?

Commence with the Scale of C, and take the upper Tetrachord of one Scale for the lower Tetrachord of the next. Observe, that every Scale will be a Fifth higher than the preceding, and will have an additional Sharp.



Make Scales progressively; mark the first and each succeeding Sharp upon a separate Staff, until you have found the order of the seven Sharps, viz.



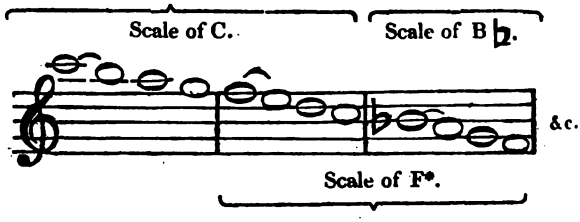
(See Appendix, Exercise X.)

* In order to avoid the inconvenience of the Ledger Lines, it will be necessary, in commencing the succeeding Scales, to copy the Notes of the alternate Tetrachords an Octave lower.

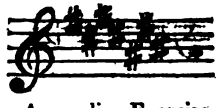
After having found the order of Sharps regularly, by making Scales, the Pupil will do well to remember, that F is the first, and that every succeeding Sharp is a Fifth higher.

In what manner are Scales to be formed, so as to shew the order of the Flats?

Exactly the reverse of the former; that is to say, the lower Tetrachord of one Scale must be taken for the upper Tetrachord of the next. For example, the lower Tetrachord of C, is the upper one of F.



Make Scales progressively; mark the first and each succeeding Flat upon a separate Staff, until you have found the order of the seven Flats, viz.



(See Appendix, Exercise XI.)

* In order to avoid the inconvenience of the Ledger Lines, it will be necessary, in commencing the succeeding Scales, to copy the Notes of the alternate Tetrachords an Octave higher.

After having found the order of Flats regularly, by forming the Scales, the Pupil will do well to remember, that B is the first Flat, and that every succeeding Flat is a Fifth lower.

What is meant by the Dominant and Subdominant?

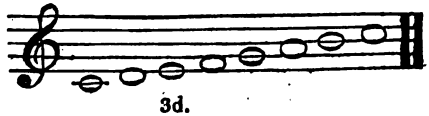
The Dominant signifies the Fifth above, and the Subdominant the Fifth below. Every Scale is intimately connected with the Scales of its Dominant and Subdominant.

Form the Scale of ——— with its Dominant and Subdominant.

What is the difference between a Major Key and a Minor Key?

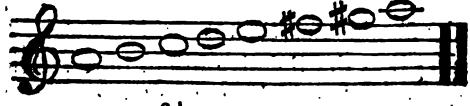
A Major Key signifies, that the *Third* of the Scale is a Major Third from the Tonic; and a Minor Key signifies, that the *Third* is a Minor Third from the Tonic.

Key of C Major, or Key of C, with a Major Third.



3d.

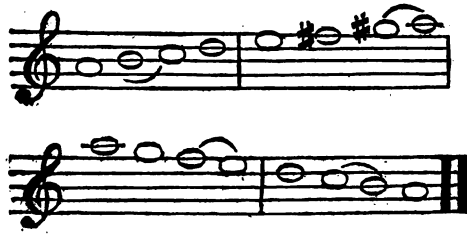
Key of A Minor, or Key of A, with a Minor Third.



3d.

What is the Minor Scale?

The Minor Scale consists of the same number of Tones and Semitones as the Major, (viz. five whole Tones and two Semitones), but differently disposed; the *ascending* also, differs from the *descending* Scale. For example, A is the Relative Minor of C, and has neither Flat nor Sharp at the Signature.

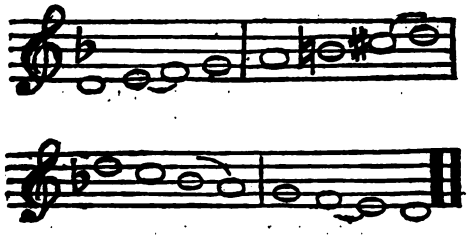


The Semitones, it is to be observed, are not in the same situations as in the Major Scale.

How is the Minor Scale to be formed?

The easiest way is to form it with the *same* Flats or Sharps as its Relative Major, remembering, that the Sixth and Seventh of the Ascending Scale must each be raised a Semitone by Accidental Sharps or Naturals. For example, D is the Relative Minor of F; consequently, must have B ♭ at the Signature. The

Sixth and Seventh, as has been before remarked, are raised by Accidentals, in the Ascending Scale.



Why are the Sixth and Seventh Notes of the Ascending Minor Scale raised by Accidentals?

The Seventh is raised, because every Ascending Scale must have a Leading Note; and the Sixth is also raised, that the Interval between the Sixth and Seventh may not be greater than a Tone; for the Diatonic Scale must consist of Tones and Semitones.

Repeat the method of making a Minor Scale.

First ascertain what is its Relative Major; secondly, write the Signature; thirdly, write the Scale ascending and descending; fourthly, raise the Sixth and Seventh of the ascending Scale, each one Semitone.

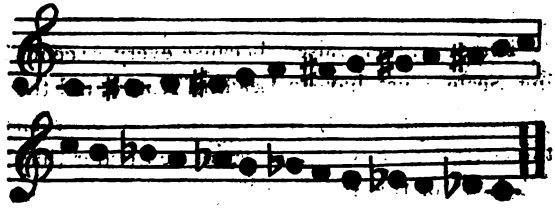
Write the Scale of D Minor, G Minor, F♯ Minor, B Minor, C Minor, &c. &c. (See Appendix, part of Exercise XII.)

Write the Scale of the Relative Minor of D, E, D♭, C♯, &c. &c. (See Appendix, part of Exercise XII.)

Write the Scales of the *Relative Minors* to C, G, D, A, E, B, F♯, C♯, C, F, B♭, E♭, A♭, D♭, G♭, C♭. (See Appendix, Exercise XII.)

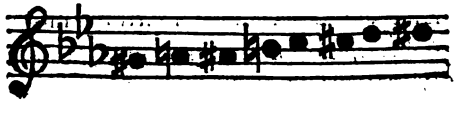
What is the Chromatic Scale?

The Chromatic Scale consists of Semitones only.



Is it immaterial, in writing the Chromatic Scale, whether you write A♭ or G♯, and A♯ or B♭?

No: the Signature must be attended to. For example, with three Flats, you must not write



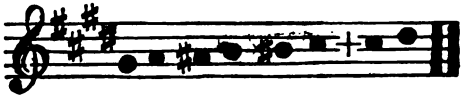
&c.

but every Note should have its proper situation on the Staff, according to the Signature: thus,

&c.

This renders fewer Accidentals necessary.

By way of exercise, write the same passage as above, with four Sharps at the Signature.



The Pupil should now learn progressively all the Major Scales, and their Relative Minors, ascending and descending two Octaves, both for the Right Hand and the Left. These should be first written on a Slate, fingered, and when corrected, copied into a Book for daily practice.

CHAP. XI.

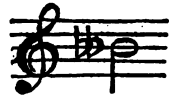
OF VARIOUS CHARACTERS USED IN MUSIC.

What is a Double Sharp? ×

A Double Sharp raises a Note two Semitones.

What is a Double Flat? 𝄫

A Double Flat lowers a Note two Semitones.

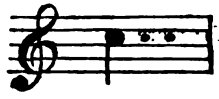
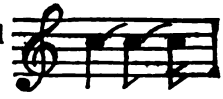


How is a Single Sharp or Flat replaced after a Double one?

By means of a Natural and Sharp, or a Natural and Flat.

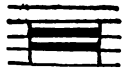
As a Dot after a Note makes it half as long again, what is the use of a second Dot?

The second Dot is equal to half the first; consequently, a Crotchet with two Dots, is equal to a Crotchet, Quaver, and Semiquaver.


is equal to


As *Semi* signifies half, and *Breve* short, why is the longest Note called a Semibreve?

A Semibreve is the longest in *present* use; but there were two others formerly, called a

Long,  and a Breve, 

What proportion does a Semibreve bear to them?

A Long is equal to two Breves, or four Semibreves; consequently, a Semibreve is equal to half a Breve, or a quarter of a Long.

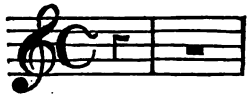
Is a Demisemiquaver the shortest Note?

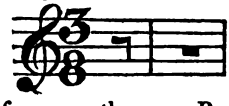
No: there is one called a half Demisemiquaver, made thus,  and its Rest thus,

Sixty-four of these are equal to one Semibreve.

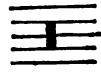
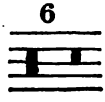
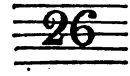
In what manner is a whole Bar Rest marked?

In the same manner as a Semibreve Rest, be the value of the Bar what it may.



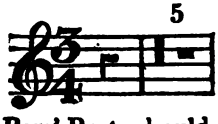


In what manner are Rests for more than one Bar marked?

A Rest for two Bars is made from one line to the next  ; for four Bars, from one line to the next but one  —but a Figure, expressive of the number of Bars, is frequently placed over  ; and when the number is very great, Figures only are used, 

In what manner do you count several Bars' Rest?

By naming the number, instead of the word One, on the first of each Bar. For example,



These five Bars' Rests should be counted

1, 2, 3, | 2, 2, 3, | 3, 2, 3, | 4, 2, 3, | 5, 2, 3,

instead of always one, two, three.

What is Melody?

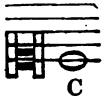
A Melody is a succession of Sounds.

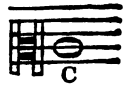
What is Harmony?

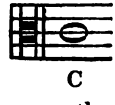
A combination of Sounds.

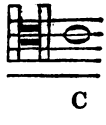
Are there any more Clefs than the Treble and the Base?

Yes: the C Clef,  This Clef is occasionally placed upon either of the four lowest lines of the Staff, and gives the name of C to all Notes on the same line as itself; the other Notes are, of course, named by degrees from it: its situation on the Piano-Forte is the middle C.

When this Clef is placed upon the first line, 

it is called the Soprano Clef; when upon the second line, 

the Mezzo Soprano Clef; when upon the third line 

the Alto, or Viola Clef; and when upon the fourth line, 

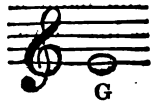
the Tenor Clef.

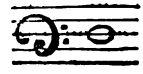
Name all the Degrees of the Staff, and according to these Clefs.

Do the Treble and Base Clefs ever change their situations on the Staff?

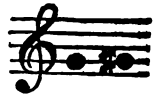
Yes, in very old Music: but all Notes on the line with the Treble Clef, are called G; and all Notes on the line with the Base Clef, are called F.

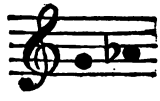
Give Examples according to the following Clefs:


G


F

What is the difference between a Chromatic and a Diatonic Semitone?

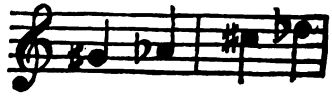
A Chromatic Semitone remains on the same degree of the Staff, and is called by the same letter, as  ; whereas a Diatonic Semitone changes its degree and name, thus:



What is the meaning of Enharmonic?

The Enharmonic Diesis, or Quarter Tone, is the difference between two following Notes, one

of which is raised, and the other lowered a Chromatic Semitone. This Interval cannot be expressed on the Piano-Forte, from its construction; but the same Key must be struck for the Sharp of the lowest Note, and the Flat of the highest.



CHAP. XII.

OF THE COMMON TERMS RELATING TO TIME, &c.

EXPLAIN some of the words which are prefixed to pieces of Music, to express the Time and Manner they are to be performed in.

They are very indefinite; but the following are the most common:

GRAVE	In the slowest time.
ADAGIO	Very slow.
LARGO	Slow.
LARGHETTO ..	Rather less slow than Largo.
MODERATO ..	In moderate time.
CANTABILE ..	In a singing and graceful style.
ANDANTE ..	In a marked and distinct manner.
ANDANTINO ..	In a flowing style.
PASTORALE ..	In a pastoral style.
MAESTOSO ..	Majestically.
ALLEGRO	Quick.
ALLEGRETTO	Not so quick as Allegro.
VIVACE	Lively.
PRESTO	Very quick.
PRESTISSIMO	As quick as possible.

In conclusion, the Author begs to observe, he does not wish it to be understood, that he conceives the foregoing pages to contain all that it is necessary a Pupil should know: many things, no doubt, have been inadvertently, and others have been intentionally omitted, as it is his opinion, that persons frequently fail entirely of attaining their object, by attempting to teach too much: he only hopes, that those Pupils who thoroughly understand what he has endeavoured to communicate in this Book, will not be considered the *most* deficient among the numerous Students of the Piano-Forte.

APPENDIX.

APPENDIX.

EXERCISE I.

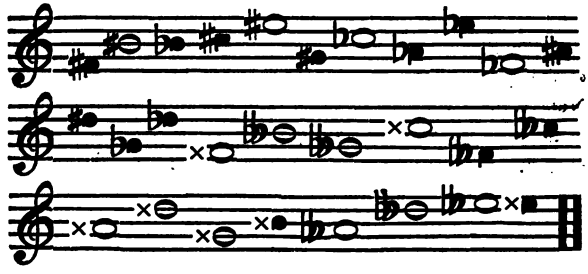
NAME the Keys of the Piano-Forte.

C, C♯ or D♭, D, D♯ or E♭, E, F, F♯ or G♭, G, G♯ or A♭, A, A♯ or B♭, B, C.

EXERCISE II.

Is F♯ (or B♭, C ×, &c. &c.) a Black Key, or a White one?

(N. B. In the following Example, the Black Notes are used to express the Black Keys, and the White Notes the White Keys.)



EXERCISE III.

TURNS.

A Turn upon A, must be made with B, A, G♯, A.

——— B, ——— C*, B, A♯, B.

——— C, ——— D, C, B, C.

——— D, ——— E, D, C♯, D.

——— E, ——— F, E, D♯, E.

——— F, ——— G, F, E, F.

——— G, ——— A, G, F♯, G.

——— A♯, ——— B, A♯, G×, A♯.

——— B♭, ——— C, B♭, A, B♭.

——— C♯, ——— D, C♯, B♯, C♯.

——— D♯, ——— E, D♯, C×, D♯.

——— E♭, ——— F, E♭, D, E♭.

——— F♭, ——— G, F♭, E♭, F♭.

——— G♭, ——— A, G♭, F, G♭,

&c. &c.

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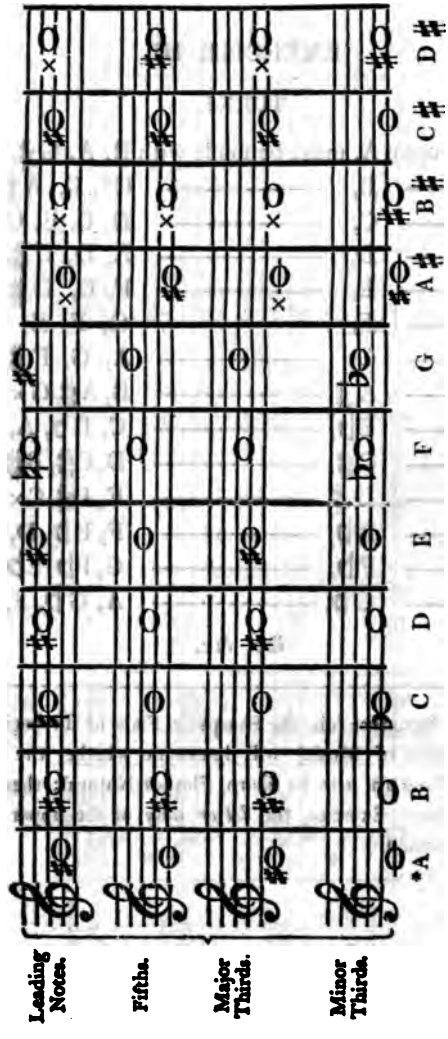
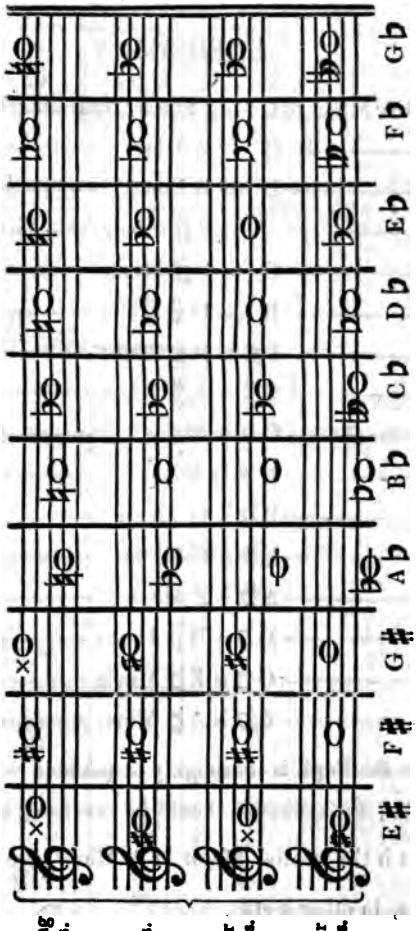
* The Signature (viz. the Sharps or Flats at the beginning of the piece of Music) will determine whether the *upper* Note of the Turn is to be Sharp, Flat, or Natural; therefore, in the present Exercise, the *letter* only of the upper Note need be named.

EXERCISE IV.



* The Intervals are to be reckoned from these Letters.

EXERCISE IV.—Continued.



EXERCISE V.

The relative Minor of C	is A Minor:	the leading Note of A is	G♯
G	is E Minor		D♯
D	is B Minor		A♯
A	is F♯ Minor		E♯
E	is C♯ Minor		B♯
B	is G♯ Minor		F×
F♯	is D♯ Minor		C×
C♯	is A♯ Minor		G×
C	is A Minor		G♯
F	is D Minor		C♯
B♭	is G Minor		F♯
E♭	is C Minor		B♮
A♭	is F Minor		E♮
D♭	is B♭ Minor		A♮
G♭	is E♭ Minor		D♮
C♭	is A♭ Minor		G♮

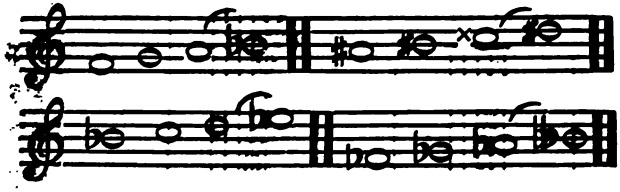
When the Pupil is thoroughly acquainted with the foregoing Table, the questions should be reversed, thus:

What is the relative Major of A Minor, &c. &c.?

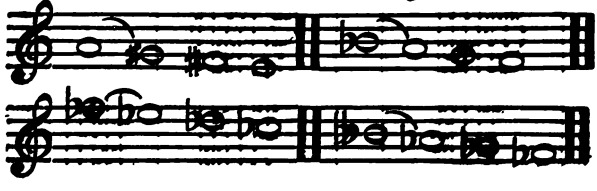
Or, in other words,

Of what is A Minor, the relative?

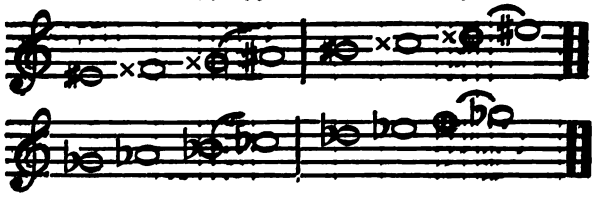
EXERCISE VI.—*Tetrachords.*



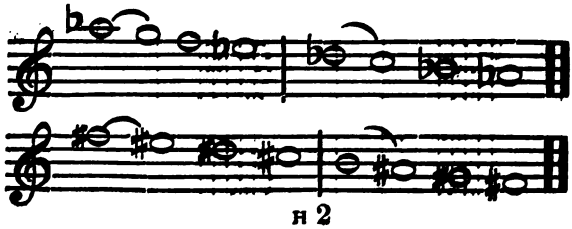
EXERCISE VII.—*Descending Tetrachords.*



EXERCISE VIII.—*Scales.*



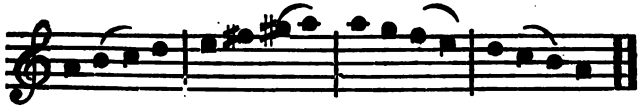
EXERCISE IX.—*Descending Scales.*



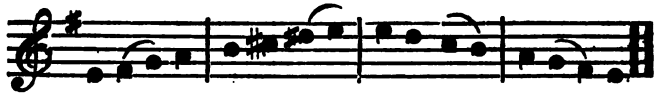
EXERCISE XII.

MINOR SCALES.

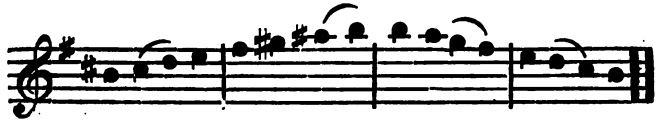
A Minor, relative of C.



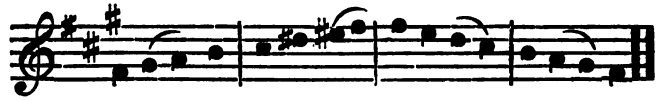
E Minor, relative of G.



B Minor, relative of D.

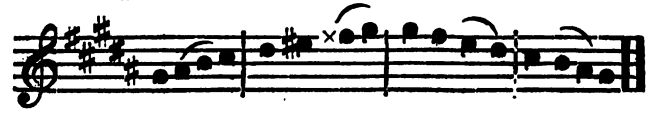


F♯ Minor, relative of A.



C♯ Minor, relative of E.

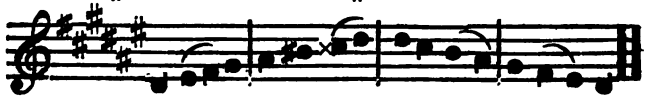
G♯ Minor, relative of B.



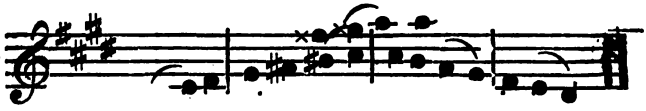
EXERCISE XII.—Continued.

MINOR SCALES.

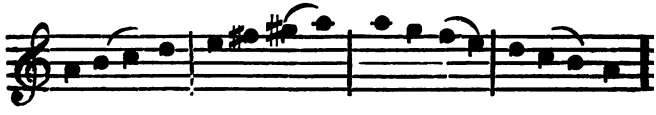
D ♯ Minor, relative of F ♯.



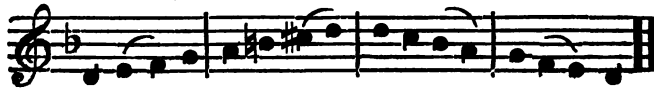
A ♯ Minor, relative of C ♯.



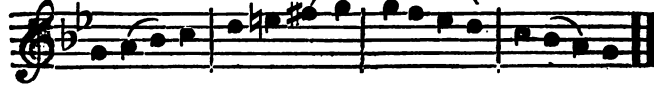
A Minor, relative of C.



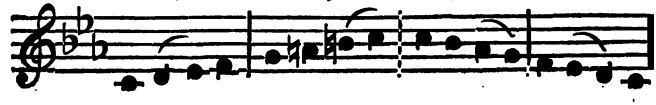
D Minor, relative of F.



G Minor, relative of B ♭.



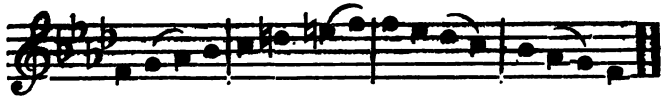
C Minor, relative of E ♭.



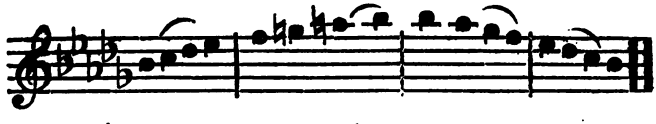
EXERCISE XII.—Continued.

MINOR SCALES.

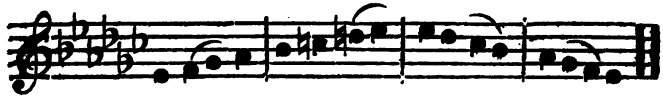
F Minor, relative of A♭.



B♭ Minor, relative of D♭.



E♭ Minor, relative of G♭.



A♭ Minor, relative of C♭.

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